

LONDON STAGE NEWS.

Special Correspondence.
LONDON, Aug. 18.—Those who advocate the subsidizing of theaters by the state frequently cite the beneficent effects of such aid. But it appears that there is another side to the story. A wall has arisen from the French theaters which are thus assisted. They are compelled to give away in the form of free seats to members of the government and other officials considerably more than they receive. In consequence they can make no profits. The Opera Comique in Paris, for example, receives an annual subsidy of \$40,000. But the directors state this sum falls a good deal short of the value of the tickets claimed as a right by politicians, deputies, not content with "dead headings" themselves, demand four seats for each of their constituents. As a result, at the end of the season, it is found that the expenses always exceed the returns. The same complaint is made by such well known Parisian theaters as the Theatre Francaise, the Opera, and the Opera Comique. They get the worst of the bargain with the state, instead of profit by it. They are out of pocket by it. Instead of encouraging the system, merely encourages the deadheads in the provinces where the theaters are subsidized by the municipalities.



MISS HARNED IN THREE NEW PLAYS.

Miss Virginia Harned (who in private life is Mrs. E. H. Sothern) will be seen during the coming season in new plays by Victorien Sardou, J. Huntley Manners and Louis K. Anspercher. The title of the Sardou play, which will be given first, is "La Piste." Rehearsals of the three are now in progress in New York City.

Realities the same demoralizing state of affairs prevails. So many free seats are exacted of the unhappy managers that many of them are clamoring for the abolition of the system which takes more out of their pockets than it puts into them. And dead-heading seems inseparable from it.

It was a pity that contracts compelled Jacob Adler to return to New York this week, for the great Yiddish tragedian has been making such a stir at the Pavilion theater down in Whitechapel that the attention of the West End began to be attracted. On the last two or three nights crowds besieged the little theater, and a good many hundreds had to be turned away. I happened to come across from New York with Mr. Adler and his charming wife, and he told me they expected to play a few days at the Pavilion, and then go to some one of the German baths for a much needed rest. Instead of this, they have been playing steadily in London. A suggestion was made that Mr. Adler should be given an opportunity of showing what he could do for a week at one of the big West End theaters, and the chances are that when his New York theater engagements permit him to do he will return to London and try the experiment. Mr. Adler came to London from St. Petersburg twenty-two years ago, and had three years of hard drudgery in small theaters in the East End of London. After coming to the edge of starvation, he concluded to go to America in 1858, and has been there ever since.

The London dramatic season is going to begin unusually early. There is

STRONG PLEA FOR OLD FASHIONED SINGING CLASSES.

THE world at large is reawakening to the realization of the importance of singing classes; both from the social and the instructive standpoint. Music is a luxury demanded by our higher natures. It is what might be termed a spiritual nourishment, demanded by the soul of man, and requiring as it does highly gifted persons to convey an understanding of it to the masses, it becomes a costly luxury in general. The organ, piano, or the discovery of a good voice in the home, is but the beginning of monetary outlay that many can ill afford, but it must be met, for parents are as unwilling as rightly so that their children should want for this soul food, as they are that they should know the want of physical nourishment or bodily food. For each one to engage the services of a private teacher, or rather, pay for separate lessons, is indeed a monetary tax, and while imperative to accomplish certain ends, as separate as solo accomplishments, this method falls short of many of the higher requirements of musical life, the socialistic, communicative sides, the blending of the many voices in song and all the social musical enjoyment that choral societies, singing clubs and choirs stand for. The private lesson student is as incompetent in this capacity as the chorus trained singer is in solo work. Each has to have the practice and experience needed to enable him to do that particular sort of work. CLASS WORK CHEAPER. Then the financial side of the question looms up largely here. The rudimentary, accomplishments, such as

Courier we learn that these notably cheap classes cost the members but ten cents per lesson. It is not made plain whether they buy their own books or not, but as each needs his book for home study, it is supposed it is owned by the student. This would amount to about four dollars a year, and car fare added, to each of the thousands attending. It is doubtless the cheapest entertainment, and that young men and ladies of refined tendency could possibly find in the great metropolis.

MUCH CHEAPER HERE. But note, singing classes in Salt Lake City cost our children but one dollar a season, just one-fourth of that of New York City. And for this, entertainment and outings that would cost twice the sum are furnished to the students free. During the season they hear many of the great singers who appear in our tabernacle at matinees, and bands, such as Sousa's, the Italian, etc., are brought within their reach to hear and enjoy. As if this were not enough, of late the parents are given concert tickets to the amount of the class fee. Surely, Salt Lake in respects to opportunity, is way ahead of the great metropolis.

ELBERTUS AND WIFE PLAYWRIGHTS

ELBERT HUBBARD has written a play. In collaboration with Alice Hubbard, his wife, this wizard of the pen has done into a tragic drama the historical love of Justinian and Theodora—fringe significant for the far famed Fra Elbertus of Philistia. Along in October, when the evenings are crisp enough to admit of people acting strenuous love and hate, the play will be given its first performance, in the green courtyard of the fountain around which is built the Phalansteria—the Roycroft Inn, says the Philadelphia American. The actors will all be honest Roycrofters, though neither of the authors will take part. Then the world outside this pleasant village may have a chance to see it, for Marc Klaw, of Klaw & Erlanger, has read the manuscript and says it will do, with the addition of some "stage business." Just when it will be put on the real stage is not yet decided. How did he come to write a play this man born in Bloomington, Ill., farm boy till 15, then cowboy, printer, peddler of soap, lumber-shower, newspaper reporter, traveling salesman, school

CLYDE FITCH AT HIS HOME.

Takes His Work, Not Himself, Seriously—Aversion to Adapting Books To Stage.

IT was a lazy afternoon, "except for those moments when the auto hit the high places. Mr. Fitch was in a summer suit and a mood to match, says the New York Evening World. He sat in front with a young man who had sunburned hair, an impressive silence and a strong grip on the situation. Occasionally Mr. Fitch would squeeze a gentle squawk out of the horn that rested in his lap, and then that question which has come crying down the ages—"Why does a chicken cross the street?"—would be answered by a short-legged pullet or a long-legged something-or-other. "We were feeling Greenwich, and we left the dry old drama far behind in the dust. Once, and only once, I asked Mr. Fitch what he had been doing for the drama during the good old summer time.

"Don't please don't!" he implored. "Don't worm it out of me. I've not forgotten the last time you wormed my new play out of me. And do you remember what happened to that play? It was a horrible failure!" The auto shuddered and plunged madly down a steep hill. "This is the hill," said the apprehensive Fitch, "down which Israel Putnam made his famous ride." "And now the electric car is beating his record."

"There is nothing so stimulating as debt," is the rather dangerous moral which Madame Emma Calve herself draws from the story of the beginnings of her own artistic career, some reminiscences of which she has just given to a friend who discovered her in a Pyrenean village. While singing at the Brussels Monnaie she was engaged by the Paris Opera Comique at a salary of \$5,000 a year. This seemed to her a fortune, and on the strength of it she at once ordered a complete wardrobe. At the end of the year, she found that she had spent three times as much as her salary and was \$12,000 in debt. This stimulated her to seek a more remunerative engagement. America came to her rescue. But by the time she had returned and paid off her previous debts, she found herself confronted with a still bigger deficit—\$40,000—most of which was owing to dressmakers. Under this stimulus she went back to the land of dollars and there made \$100,000. She has made a lot more since, and has dispensed entirely with the incentive to effort provided by clamorous creditors. In fact, she has learned to save money and is building a house for herself at Montpelier. Still she is convinced that if she had not had debts to goad her forward, her success would have been by no means so rapid or so great.

CURTIS BROWN.

SALT LAKERS IN GOTHAM.

Special Correspondence. NEW YORK, Aug. 27.—A week ago Mrs. Viola Pratt Gillett closed a most successful engagement at Atlantic City and is now very busy rehearsing her "Girl and Bandit" Co. prior to starting en tour to the Pacific coast. Sept. 17 sees the company at Atlantic City for a week's engagement, to be followed by a week in Cleveland, Ohio, where in reality the tour begins. Mrs. Gillett is an immense favorite at New Jersey's famous watering place, and was promised a flattering price to play there a week before starting west. The week following engagement will see Mrs. Gillett and her company in Salt Lake City, where her many friends will have the pleasure of seeing and hearing her in the new musical play. On the way west she has been able to secure seven places during fair times in different cities, Milwaukee being among them. The tour will extend over eight months and will test the lady's ability as manager, a field entirely new to her. Only the best of wishes of the colony here go with Mrs. Gillett in her new venture.

Friends of ex-Congressman Wm. H. King, were pleased to meet him in the Astor hotel lobby last Sunday evening. when it comes to cost of singing classes. If there is a dark side to it, it is that the public at large do not always avail themselves of their opportunities. There was a time when the singing class or school was thought to be out of date, but the best musical educators of the age have found their mistake, and have noted the deterioration in the musical progress of the masses, and are hastening to replace them as one of the most needed institutions in the land, outside of the public schools, and they give what the public school cannot afford time or effort to do, the art of blending voices, joining together in song, at time and a place where only music is considered. The would-be private student here prepares himself to masticate some advantage the five dollars' worth of instruction he is to pay for once or twice a week from some noted master in the secret by and by, and his tastes and ability to interpret what he sings or plays has been enlarged a hundred fold. No community needs singing classes as the latter-day Saints do. There ought to be one in every town and settlement of our community. They would be the nurseries of our choirs, the very cradle of our much needed musical progress. MUSICUS.



L. A. ENGBERG.

Young Salt Lake Clarinetist Who Has Been Studying Abroad for Several Years, and Who Will Return Next Week.

Salt Lake's contingent of musical people will soon add to its number L. A. Engberg, who has been studying the clarinet in Paris. The gentleman began playing the instrument 16 years ago, under Prof. Kent, at Lake Park. In recent years he has played in some of the foremost orchestras in Boston and New York, and was one of the players selected by Sousa from an aggregation of Paris exposition musicians. For six months Mr. Engberg has been studying in Paris, and was recently married in that city. The couple are expected to arrive in Salt Lake next week to take up their abode, and Mr. Engberg will open a studio here.

Mr. King is here strictly on business bent, and will be a visitor to Washington the coming week.

Meers, L. R. Anderson and W. C. Snow, among the last week's arrivals in New York. Mr. Anderson is mayor of Mantl, and is also secretary of the Central Wool company, he was entertained by his friends, Mr. and Mrs. Jack Sears, Mr. Anderson and Mr. Sears, being old time associates. Mr. Snow, who is director of the same company, left for Boston Thursday, and was there joined by his friend. The two gentlemen will remain in the east a couple of weeks, their business requiring close attention here.

The September Woman's Home Companion will have a picture of Geo. Barratt's, "Romeo and Juliet up-to-date," a very clever thing, humorous and artistically worked out. Mr. Barratt is making every drawing better, his magazine or paper, containing an illustration shows improvement over the last.

The New York friends of the Misses Elsie Ward, Edna Harker, Margaret Caldwell and Anna Nebeker, were greatly disappointed in not seeing them on their way from Cambridge and Chautauque to their homes in Utah. The Misses Harker and Ward were students at Harvard Gymnasium, the Misses Nebeker and Caldwell, taking a summer course at Chautauque and all four receiving the highest marks in their work. Miss Ward took advantage of the time between leaving Cambridge and meeting her friends in Chicago, to visit her brother, Dr. Will Ward, who is now in Watkins, N. Y., where he has been all summer. She remained with him three days. Dr. Ward is expected in New York City some time in September to resume his work in the hospital.

By theater goes in the seventies and eighties. Miss Kline will be well remembered. She gave to Salt Lake one of the best interpretations of "Frou Frou" ever seen there. Her other historical and heavier characters will be well kept in memory also. It is good news to her admirers there and elsewhere, to know that the artist's last resting place has been rescued from the paupers' ground. Norman Hackett, the popular young actor, who was for many years under the special patronage of the great Belgian actress, made his trip to Paris this summer and by his untiring devotion to the cause among his fellow actors raised sufficient means to buy a lot in world famed Montmorency and there deposit the remains. Also to erect a monument to her memory. As many of her colleagues have done

ABOUT INTERNATIONAL MARRIAGES

By Ella Wheeler Wilcox.

Just why American girls so frequently marry Englishmen was a question agitating the readers of the Evening Journal when I set sail for foreign lands. The topic carried me back to my childhood impressions—gained here and whence I know not, unless from some tale—viz., that English husbands always beat their wives! Later acquaintance with that nationality has failed to verify childhood's impression, although the newspaper stories of the experience of some of our American peacemakers who bought titles, with husbands attached, might suggest its truth.

Just why so many Englishmen choose American wives is obvious: First of all, America boasts many young women of fortune. Second, American girls are particularly charming. The comparison of the English and American girls in Jamaica was strikingly to the advantage of our own girls in the matter of general attractiveness. The English girls were often handsome and richly dressed and accomplished. They were agreeable; they possessed repose of manner. But our girls wore their clothes better, carried themselves with more distinction, entertained men and women more successfully, and kept things going with more activity. At one house party a slender, scarcely pretty girl from New England had every man at her heels without effort, while her pink and white and handsome English rival looked on in wonder, and could not understand; yet it was merely what we call "go" in the girl which kept the men awake and alert. The American girl entertains—the English girl waits to be entertained. Just why the American girl is ready to marry the English lover is another question.

But one important factor in wooing is persistence. The English lover is usually persistent. He is not only seeking an attractive wife, but he is seeking an attractive fortune. The American lover is making his fortune, and therefore, he seeks his wife only, so he may at times seem less determined than the Englishman, who has so much at stake. In the theatrical world we find frequent cases of marriage of poor young American women to foreign lovers; the charm of the foreigner makes a world of its own. But outside of this world not one foreigner in one thousand seeks a poor American girl in marriage. A broad statement, but I believe statistically will verify it. The most persistent impulse in the modern man is the financial one. This is the mercenary age. America is the money center of the world today. "Decaying titles, impotent 'gentlemen,' indignant 'old families,' in every land on earth are looking to America for funds to reinstate them." Foreign men of culture have not the

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